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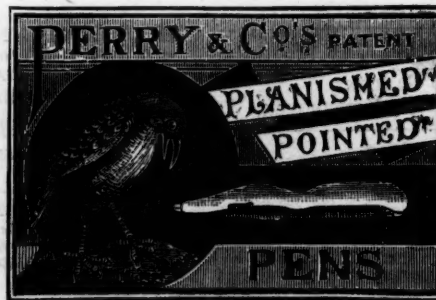
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Our Portrait next week will be

MISS LENA LITTLE.

The Musical World.

LONDON, SATURDAY, JULY 2, 1887.

Our Portrait.

DR. JOHN FREDERICK BRIDGE,

the subject of our portrait this week, one of our foremost living organists, was born December 5, 1844, at Oldbury, Worcestershire, educated at Rochester Cathedral School, under John Hopkins, and afterwards became a pupil of Sir John Goss. He was appointed organist of Holy Trinity Church, Windsor, in 1865; of Manchester Cathedral in 1869; professor of harmony at Owen's College, Manchester, in 1871; permanent deputy-organist of Westminster Abbey in 1875; and succeeded to the full offices of master of the choristers and organist in 1882. He is also professor of harmony and counterpoint at the Royal College of Music. To these biographical details, which we borrow from "Men of the Time," a few words as to his activity as a composer should be added. In this sphere also Dr. Bridge has worked with unceasing zeal and energy, and a good-sized list of compositions, mostly choral, is the result. Amongst these we may mention the oratorio, *Mount Moriah*, a cantata, *Boadicea*, the "Hymn to the Creator," produced at the Worcester Festival, 1884, "Rock of Ages" (Latin translation by Mr. Gladstone), produced at the Birmingham Festival, 1885, an overture, *Morte d'Arthur*, played at the same place last year, and a good deal of Church music. In all of these, sound scholarship and a gift for flowing melody are noticeable. In the late Jubilee festivities the organist of Westminster Abbey took *ex officio* a prominent part, and an anthem from his pen—specially composed for the occasion and dedicated to the Queen—was performed during the Jubilee service. He is at present engaged upon a secular cantata, *Kallirhoë*, for the next Birmingham Festival.

ENGLISH MUSIC DURING THE QUEEN'S REIGN.

(A CHAPTER FROM MR. FRANCIS HUEFFER'S FORTHCOMING VOLUME, "HALF A CENTURY OF MUSIC IN ENGLAND."—From the *Fortnightly Review*.)

(Continued from page 490.)

Chronos, in the Greek legend, devours his own children, but luckily their places are filled up again twice and thrice over as soon as they are vacated. Such is the eternal vitality of Nature, and of its counterfeit, art. The Antient Concerts are dead, but of new concert institutions, with plenty of life and vigour in them, we have many. Let us first consider orchestral music, which has made enormous strides within the last fifty, or more properly speaking, within the last twenty years. For the general appreciation of this, the highest form of music in its pure or absolute state, no one has done more in this country than Mr. Manns, the conductor of the Crystal Palace Saturday Concerts. The excellence of these performances is known all the world over, and their programmes comprise almost the entire range of classical and modern music, and bear ample testimony to the catholicity of taste and breadth of knowledge possessed by Mr. Manns and Sir George Grove, who from the first has been, so to speak, the philosopher and guide of these concerts, and whose analyses of the music performed have largely contributed to their educational value. Additional impetus to orchestral art in this country was given by the advent of Hans Richter, by many considered to be the first of living conductors, and certainly unrivalled in the interpretation of Wagner, excerpts from whose dramatic works, together with Beethoven's Symphonies, form the staple of the Richter Concerts. Quite recently the London Symphony Concerts, founded and conducted by Mr. Henschel, have made an important addition to this branch of the art, supplying at the same time the long-felt want of high-class orchestral performances in London proper during the winter months. It is especially gratifying to notice that the progress of national taste marked by these facts is not restricted to London; our large provincial towns are beginning to move. Apart from the great Festivals, which the limits of space make it impossible even to mention by name, some of them have established high-class performances all the year round. Mr. Charles Hallé at Manchester, Mr. Stockley at Birmingham, and Mr. Riseley at Bristol, should be mentioned in this connection. The orchestras of these gentlemen consist largely of local musicians, and the flow of healthy decentralisation thus indicated will, it must be hoped, not stop there. Before this reign is over, every great provincial city ought to have an orchestra of its own, and an operatic theatre to boot, even as the small towns of France, Germany, and Italy have such orchestras and theatres, largely supported by municipal liberality.

If orchestral music was largely developed during the Queen's reign, it may well be said of chamber music, or at least of its public execution, that it took its rise during that reign. The credit is in the first instance due to Mr. John Ella, who, at the age of eighty-five, is still amongst us in the full possession of his mental powers. He started in 1845 a series of morning concerts of instrumental chamber music, which became known as the Musical Union, and were continued by him for thirty-five years, with the result that many works of that class, both classical and modern, and very many of the greatest *virtuosi* of the day, were for the first time introduced to English amateurs. Mr. Ella, it may be incidentally mentioned, also invented the analytical programmes which have ever since played so important a part in our concert-rooms, although abroad they are as good as unknown. The Musical Union has ceased to exist: its occupation, indeed, was partly gone when, in the winter of 1858-59, the Monday Popular Concerts were started on the basis of good music at cheap prices. The first performance took place

February 14, 1859, being devoted exclusively to the works of Mendelssohn, and including, among other things, an organ performance by Mr. E. Hopkins; a form of art, by-the-bye, which since then has dropped out of the programmes, and might be revived with advantage, provided a better instrument could be found for St. James's Hall. During the first year twelve concerts were given, and the success was such that the director believed the experimental stage to be passed, and announced the Monday Popular Concerts as a permanent establishment. Part of that success was, no doubt, due to the low prices at which high-class music was for the first time offered to the public. For whereas, previously, reserved seats used to cost 15s. and unreserved seats 10s., the former were here reduced to one-third of that price, and for admittance to the hall the moderate sum of only 1s. was and is to the present day charged. The one hundredth Popular Concert was given on July 7, 1862, when, according to the *Times*, more than one thousand persons were refused admission for want of space, a statement in itself sufficient to show the broad popular basis on which the concerts were by that time founded. In 1865 the Saturday Afternoon Concerts were added to those given on Monday evenings, and on May 15 of the same year one of the most important events in the history of this institution—the first appearance of Madame Schumann—took place. The programme on that occasion was devoted entirely to the works of her husband, which in those days were thought by the public and the press to be the abstruse effusions of the modern spirit, and are now as generally and as highly appreciated almost as those of Beethoven himself. Five years later, in 1870, Madame Norman-Neruda was added to the list of executants, and has remained one of the prime favourites of these and English audiences generally ever since. In the season of 1873-74 more than common attention was paid to contemporary talent, the names of Saint-Saëns, Rubinstein, Rheinberger, Raff, and other then living composers playing a prominent part. The cause of this inroad upon established tradition is partly to be found in the appearance at the piano of Dr. Hans von Bülow, who here, as everywhere else, exercised a beneficial but, as far as the Popular Concerts were concerned, too passing influence. There are few names of eminence absent from the list of executants who have appeared on and off. Madame Arabella Goddard, Mr. Lazarus, Mr. Blagrove, Mr. Carrodus, Mr. Sims Reeves, and Louisa Pyne are the English artists at once suggesting themselves. The late Sir Julius Benedict held for a number of years the position of accompanist. M. Sainton, the late M. Vieuxtemps, Ernst, and Sivori have acted as leaders of the quartet. Mr. Charles Hallé, Mr. Pauer, Miss Agnes Zimmermann, and more recently Mdle. Kleeberg, Miss Fanny Davies, M. de Pachmann, and Herr Schönberger, have acted as pianists. The 1000th performance was given on April 4th of the present year. Like a mighty tree, the Monday Popular Concerts have thrown out shoots more or less vigorous, which in the form of annual concerts, and series of concerts, come round every season with the regularity of natural phenomena. To mention these, or any of these, this is not the place. What is of more importance is to indicate the growing demand for music of the better class which this increasing supply has created, in accordance with a well-known rule of political economy. That together with the good seed thus sown rank and pernicious weeds are growing apace, is an almost foregone conclusion in a city so vast as London, which contains, not one, but five-and-twenty different publics. At St. James's Hall and at our smaller concert-rooms, to say nothing of innumerable private houses, false sentiment and arrant mediocrity flourish in the shape of the "royalty" song, so-called from the black-mail which the singer levies on composer and publisher for advertising by his performance what he must

know to be the most unqualified trash. The public, as Liberty Wilkes is said to have said, is a goose from which every wise man plucks a feather. This is the same in all countries; at the same time, it must be owned that the goose-like quality in musical matters is proportionately larger in England than elsewhere, or else what could induce even our best singers to minister to it, and to jeopardise their reputation by drawing large profits from the aforesaid abominable system?

(To be continued.)

RECOLLECTIONS OF MUSICAL VIENNA, FORTY YEARS AGO.

By RIP VAN WINKLE, *redivivus*.

(Concluded from page 492.)

Men of smaller account, who achieved a marked but transitory success in Vienna at that time were the brilliant pianoforte *virtuosi*, Rudolph Willmers (born 1821), pupil of J. Hummel and Franz Schneider if I remember rightly a specimen of the fair long-haired genus of North German musicians; Willmers's pianoforte works are superior to the general character of *salon* pieces, and he also obtained great success in London, taking part in one of Sir (then Mr.) Julius Benedict's monster concerts, which contained forty-nine pieces and lasted from 1 a.m. till 7.30 p.m.!

The pianist Mortier de Fontaine (born 1818), a tall, handsome man, with a beardless fine cast of features, and long smooth hair combed backwards, not unlike Johannes Brahms in appearance, who likewise enjoyed a considerable reputation, was the first to perform Beethoven's Giant Sonata, Op. 106, in public, although rather indifferently according to some critics of that time. The first public performance in London of that work, by Madame Arabella Goddard, which I attended at the Hanover Square Rooms, was then considered an almost unique *tour de force*. Since then this sonata has been played by a host of artists from memory, and scores of times by Hans von Bülow, along with the same composer's last three companion sonatas at one sitting, in Germany as well as in London.

Theodor Leschitzki, husband of the famous pianist, Madame Essipoff, himself an excellent pianoforte *virtuoso*, and talented composer of songs and pieces for his own instrument, deserves a word of mention.

Julius Schulhoff (born 1825), pupil of Tedesco and Tomaschek, not unlike the great novelist, Charles Dickens, in appearance, drew for a time full houses at Vienna, and paid a successful visit to this country, where, as well as abroad, his elegant *salon* pieces are still appreciated.

Ernst Pauer (born 1826), composer of symphonies, four pianoforte and violin sonatas, and lighter pieces, executant of the principal classical pianoforte literature from memory, editor and adapter for his instrument of entire musical libraries, teacher and lecturer, is too well known in London as a resident musician to require any further eulogies from my pen. It is however, perhaps, not generally known that Ernst Pauer's teacher was Mozart's second son, Wolfgang Amadeus, who died in Karlsbad, in 1846, in his arms. Ernst Pauer was by his artistic and social qualities a favourite in Vienna, and later as classical pianist and excellent conductor of several "Liedertafel" and choral societies at Mayence.

Amongst singers, the famous baritone, Johann Baptist Pischek (born 1814), who began his operatic career at the youthful age of twenty-one, must not be forgotten. In later years he won many artistic and financial successes jointly with Jullien, in London and in the English provinces. His *cheval de bataille* (one such suffices in this country for winning many battles) being the simple, warlike song, "Die Fahnenwacht," by Peter Joseph Lindpaintner (born 1791),

which, like the same composer's song, "Roland," created a fabulous *furor*. The last-named excellent Stuttgart Court Kapellmeister wrote some noteworthy songs, the favourite ballet "Joko," and the successful opera *Vampir*, recently revived at the Imperial Opera at Vienna. His opera *Lichtenstein*, reputed his best, never travelled beyond Stuttgart, but his music to Schiller's "Lied von der Glocke" is recognised a standard work in Germany.

Another vocalist, who, being likewise associated with Jullien, was wont to trot out her *cheval de bataille*, "Trab, Trab, Trab," on every occasion before English audiences, was the handsome, raven-haired, fine complexioned, refined-looking daughter of Israel, Jetty Treffz, whom I met afterwards as Frau Todesco (the banker's wife), retired on her laurels, and I presume on her more substantial, but almost equally evanescent British money bags, at Vienna.

Other very charming vocalists of that period were Marie Sulzer, daughter of the Viennese Rabbi, Sulzer, who was himself a "Liedersänger" of the first rank, and whom I had the privilege of hearing at musical meetings; Anna Zerr, one of the chief ornaments of the Imperial Opera, the "Queen of the Night" being included among her best parts, and who was expatriated by the Austrian Government in the unwarranted manner already related. Likewise the bravura singer, Fräulein von Marra, excelling in the lighter *genre*, such as, Amina, Lucia, and La Fille du Régiment, in which last-named rôle the precision of her military performance was, besides her fine vocalisation, "worthy of the best grenadier." At Aix-la-Chapelle it was predicted that she would not leave the town alive, but would be suffocated with flowers and wreaths, on her final appearance on the stage.

Fräulein Janda, a clever vocalist and beautiful blue-eyed blonde, whose serenely expressive cast of features might have served as a perfect model for a Madonna, subsequently became the wife of the celebrated composer (considerably her senior), Heinrich Marschner (born 1795), whose operas *Templer and Jüdin*, *Hans Heiling*, *Vampyr*, of a Weberian flavour, are stockpieces at the Vienna and other German operas.

Another charming blonde and excellent vocalist was Fräulein Mathilde Hellwig (afterwards the wife of the distinguished Vienna physician, Dr. Vivenot) who won considerable favour chiefly in comic opera, such as *Le Brasseur de Preston*, *Elisir d'amore*, &c. In the naïve rendering of Lieder in the Austrian dialect, Mathilde Hellwig was particularly charming.

Another Mathilda and still more beautiful blonde, indeed one of the *belles* of Vienna, which is saying not a little in respect of that city of female beauty *par excellence*, owing perhaps to the mixture of numerous distinct nationalities, was Fräulein Wildauer, who originally one of the prominent court actresses, subsequently became the interpreter of Balfe's *Bohemian Girl*, Angela in the *Domino noir*, &c.

The powerful and highly artistic basso of the Vienna Imperial Opera, Baron Rokitsky, was a schoolfellow of my brother. I frequently met him, when a young man, during his visit to London. His late father, Baron Karl Rokitsky, the famous medical *savant*, and president of the Imperial Academy of Science, left incontestable proof that Joseph Haydn's head is deposited in the great Pathologico-anatomical Museum at Vienna.

Lastly, I have to mention a man of world-wide renown, who should more fittingly have been named before, because himself the foundation of the artistic achievements of many of the brightest musical luminaries, as, indeed, repeatedly appeared from these notices, and from whom the great Franz Schubert began to take lessons, "in order to learn something at last," before his untimely end. I refer to Simon Sechter

(born 1788), one of the greatest musical theorists of the age, Court organist and professor of counterpoint at the Vienna Conservatorium, a veritable relic in every sense from the age of the great scholastic composers and "cut-and-dried" contrapuntists, himself the personified contrapuntal exactitude from the close-cut, smoothly-brushed, whitish-grey hair, clean-shaved face, and spotless-white "choker," down to the heels of his boots. I fancy seeing him now, presiding, as he did, on one occasion, at my father's table, portly in stature, with a sweetly placid expression of countenance, as if smiling for ever, in good-humoured fashion, at the intricacies of a five-part fugue or a "canon enigmatus," these being mere child's-play to his eminently methodical brain. His opera, *Ali Hutsch-hatsch*, impressed on my mind, probably on account of its euphonious title, and performed at the Josephstadt Theatre, met, as a foregone conclusion, with a sweeping *fiasco*, at which no one was so greatly amused, nodding smilingly right and left to his friends, as old Simon Sechter himself.

In conclusion, I am pleased to recognise a considerable improvement during my forty years' "winks" in the advancement of music in this country, but much remains to be done to raise the cultivation of this beautiful art to the continental standard, considering that (to quote a few instances out of many) Beethoven's great Quartet in E flat, Op. 74 (the "Harfen"), was only this spring played for the first time at a public concert in Birmingham, and that Hans Richter was the first to introduce a Beethoven Symphony only a couple of seasons ago in a foremost city of one of the most populated Midland Counties.

GLINKA'S "LIFE FOR THE CZAR."

(Continued from page 491.)

Glinka, as a dramatic composer, is known by his two operas, *La Vie pour le Tsar* and *Rousslan et Ludmilla*; both of which works with Dargomij'sky's operas constitute the foundation-stone of lyrical music in Russia. The subject of *La Vie pour le Tsar*, which is very dramatic, is taken from history. It is in the eventful year 1613, a period of war and bloodshed for Russia, a time when the Poles were in power at the Kremlin. Young Mikhaïl Fédorowitch Romanoff was then elected Czar; the nation hoped great things from him. History relates that the Poles tried to capture the newly-elected ruler. To find out where he was a few of the leaders applied to a peasant named Ivan Soussanine, representing to him that they were ambassadors. Soussanine, who was forced to guide these men to his master, suspected some treachery; and in order to frustrate their designs he did not hesitate to sacrifice his life. He sent a timely warning by his adopted son to Mikhaïl-Fédorowitch, who was in hiding at some distance, he then led the Poles through some wild and impenetrable woods, where they must inevitably perish if they attempted to retrace their steps. He was put to death by these men who were unable to carry out their plan, as the Czar in the meantime had escaped. Several Russian historians deny the truth of this story; but whether it be true or not, such heroism and devotion will always be a magnificent subject for a drama: it is all the more touching in Glinka's opera, because Soussanine meets death with the knowledge that he is leaving those who are dear to him; his daughter Antonide, Sabinine, to whom she is betrothed, and an adopted son, Vania. Properly speaking the subject occupies three out of the four acts of which the drama is composed; namely, the first, third, and fourth acts.

The first act commences with the following scene: the stage is occupied by groups of peasants, Soussanine and Antonide; then follows Sabinine, her betrothed. Soussanine will not give his consent to their union as long as the political troubles continue; but on hearing that Mikhaïl Fédorowitch has been made Czar, he sees a brighter future in store for the country, and finally gives his consent to the young people's marriage. This act finishes with a trio accompanied by a chorus, a happy joyous scene. The third act takes place in Soussanine's hut. Preparations are being made for the wedding, rudely interrupted by the arrival of a detachment of Poles. Then comes the scene between them and Soussanine, during

which he contrives to send Vania to the Czar. Taking a last farewell of Antonide, Soussanine leaves his home in company with his enemies. Sabinine enters presently to find Antonide in despair, and on hearing all that has happened, he starts with a few of his comrades in pursuit of Soussanine. The fourth act has two scenes:—(a) Vania's aria with chorus: he acquaints the Czar with the danger that threatens him; (b) Soussanine in the forest with the Poles, and his subsequent death. The work might have consisted of these three acts, but Glinka thought it necessary to introduce another one, and he also added an epilogue. The second act is intended to form a contrast to the rest of the opera. It consists chiefly of characteristic dances in the Polish style: a polonaise, krakoviak, and mazurka. In the epilogue the scene is laid in Moscow, Vania relates to the people assembled the story of Soussanine's devotion, and the opera terminates with the triumphal entry of the Czar Mikhail into his capital.

Such is the subject of Glinka's first opera. He is an inexhaustible writer of melody, his music is thoroughly vocal; with him melody flows easily and naturally, as in the case of Italian composers, but without their commonplace ideas. His music is full of variety, grace, and impulse; his songs are always expressive. His genius for melody goes hand-in-hand with great musical knowledge, also with wonderful richness of invention and originality. Glinka is a thorough master of counterpoint and polyphony; he is particularly fond of using double counterpoint, and frequently works up two themes together. He thoroughly understands the artistic construction of his compositions, from the shortest romance to the greatest symphonic work, everything is developed in the most interesting manner.

Glinka has a preference for the form of variations, and it is impossible not to admire the diversity of rhythm, the originality of the counterpoint, and the contrasts in harmony and instrumentation with which his work is embellished. Being such an accomplished master of orchestration, Glinka produces a variety of masterly effects by the use of comparatively simple means. Being in the possession of so many excellent qualities, Glinka is bound to stand very high among composers. The writer of operas should be gifted in a special manner, and although Glinka is not lacking in this respect, yet he appears not to realise the importance of applying all his abilities to a work for the stage. It might be said that he only looks upon the opera as a pretext for vocal music with scenery, costumes, orchestra, and a subject that will be interesting. Evidently his mind is not taken up with the characteristics of operatic music; he does not trouble about unity and connection in his work or he would never have composed the overture to *La Vie pour le Tsar* before the opera itself, nor would he have written some of the great scenes without the libretto to guide him. Nevertheless his music is always in keeping with the subject; he introduces very dramatic effects where they are needed; the combination being perfectly natural. Although his style is brilliant and polished, yet he does not fail to create some highly dramatic scenes. He thinks very little of the declamatory part of his libretto which is very often incorrect, but he impresses his hearers by the manner in which he phrases his recitatives. He pays no attention to the incompleteness of the old form of opera, nor does he try to create anything new in that field; yet at times he creates a melodic recitative, the most rational form to describe anything very dramatic. By the instinct of genius, Glinka may be said to have realised all the requirements of opera. He dearly loves national feeling in music; and is very successful in his treatment of it where it seems necessary.

In *La Vie pour le Tsar*, the Polish element prevails very strongly. Glinka sometimes used national melodies, elaborating them very skilfully. *La Vie pour le Tsar* is impregnated with Russian and Polish music, and throughout the whole opera the national spirit predominates. All the same, Glinka only made use of a very limited number of national airs to impart a Russian character to his music; such a writer of melody had no need to seek for ideas. His melodies are purely Russian, also the harmonies he adapts to them. The Polish element is reproduced with less truthfulness, it seems more superficial. Glinka represents it by the marked rhythm of the polonaise and mazurka, always to be heard when any Poles appear on the scene. This may satisfy the ordinary taste, but it is of little use in any dramatic episode. Surely it is possible to be a Pole without for ever singing mazurkas and polonaises.

The overture to *La Vie pour le Tsar* is well constructed, but there is nothing striking in it. It is one of Glinka's weakest overtures. The opera opens with a chorus which has a

powerful theme for male voices, followed by another lively chorus for female voices, which form a good contrast to each other. The chorus ends with a fugue treated, as it should be, in the free style. The ensuing number is an air for Antonide, of the usual stereotyped order, and calculated to give the singer an opportunity to make a brilliant effect at once by dint of the inevitable high C and other similar attractions. Nevertheless this air is more musical than many that perhaps served as a model; even the florid passages denote at once the composer's nationality. According to custom, this aria is in two parts: an andante, which is not really musical in itself, but which demands great executive skill from the singer; then follows an allegro much less effective, the theme being short but very lively and graceful. A noticeable defect in this allegro is the constant recurrence of the note E flat. Soussanine enters presently with his daughter, discussing with her and some of the peasants the troubled affairs of the country; this is an admirable scene, in the musical as well as in the dramatic working-out. In writing it, Glinka gave no heed to regularity of form; he let himself be guided by the demands made on him by the scenic action. The music is broad and free, there is no return of any preceding motives; Soussanine's recitative is pure melody, it is a series of inspired passages full of deep feeling, and the declamation is irreproachable; his words addressed to the people are thoroughly natural. The construction of this beautiful scene can be compared to the first trio with chorus in *Der Freischütz*. An interruption is caused by Sabinine's arrival on board a vessel. A national air sung in unison is heard in the distance, always nearer; the orchestral accompaniments to this air, both in counterpoint and rhythmical variety, have a most happy effect; the whole piece is finally worked up to a brilliant climax at the moment when Sabinine lands. It is a magnificent entry for the tenor, and perhaps one of the most musical that exists. The final trio, accompanied by a chorus, is in two parts. First of all comes an andante after the pattern of Rossini's trios (the three voices taking up the same air in turn); this trio is very vocal, the three parts blending skilfully together, particularly in the second half, where many beautiful harmonies occur. The second part of the trio is a spirited allegro, increasing in fire towards the close.

(To be continued.)

Occasional Notes.

THE story that Brahms is engaged upon writing an opera has been so frequently told, and so often and so authoritatively contradicted, that the puzzled amateur knows not what to make of it. On the face of it, it seems improbable that a composer who up to his fiftieth year has kept aloof from the stage, and whose work shows a total absence of dramatic feeling, should at this time of day venture upon the treacherous boards. We have, however, good reason to think that Brahms is really contemplating such a task and, more astonishing still, that the subject of his opera will be a comic one.

Talking of *canards*, we may refer to some very interesting English news which, as usual, reaches us from abroad. According to a generally well-informed paper, the "English composers Barnby, Bridge, Cusins, Stainer, and V. Stanford, authors of odes and other musical *pièces de circonstance* written for the Jubilee celebration, have been raised to the noble but not hereditary degree of Baronets, which will enable them to prefix 'Sir' to their names." We shall no doubt in good time hear a great deal of Sir Barnby, Baronet, which, were it only by dint of alliteration, will be highly acceptable to the able editor on the Continent. Needless to add that the real person responsible for this very excusable mistake has to be looked for nearer home.

After the startling announcement just quoted, our readers will not be surprised to learn from the same source that Tennyson's ode has been set to music by "Mr." Arthur Sullivan, and will be performed at the Albert Hall on July 4, in the presence of Her Majesty.

The Organ World.

PRELIMINARY WORDS.

A NEW departure seems to call for some words of explanation. It has long been significantly characteristic of the long-suffering, retiring nature of the organist that he should be not only without a representative organisation, but without a distinct press recognition. The College of Organists, through the intelligent exertions of its founder and first hon. secretary, the late Mr. Richard Limpus, and other distinguished members of the profession, supplied the first of the generally acknowledged essential conditions of professional life; and, acting upon a suggestion made by Dr. E. J. Hopkins, and assisted by a special committee, and aided by the kindness and enterprise of the proprietors of *The Musical World*, the College council has succeeded in securing a press representation for all organists, whether members of the College—which may now be fairly called a not only representative but national institution—or not. All will acknowledge that the work of organisation and professional development which has been achieved by the College of Organists, since its foundation in 1864, together with its strong body of diplômées and members—which includes almost every organist of reputation in the kingdom, not to add organ-playing notabilities in France, Germany, America, Australia, &c.—justify that institution in taking the lead in the establishment of an organists' press representation. Similarly, it will be readily granted that so long-established and admirably served a paper as *The Musical World* was well adapted to become the embodiment and repository, so to speak, of the *Organ World*. It may be well to dwell upon the numerical strength, intellectual power and social importance of our organists. The late John Hullah pointed out that, although in London, and to a small extent in certain great provincial centres, specialists were in command of the teaching field, nationally our organists are our musical instructors.

We stated in last week's issue of this journal the number of organists in England may be counted in thousands, and it would not be possible to say accurately how many thousands; probably, including professional, semi-professional and amateur artists, between 6000 to 8000. Sir George Grove, in an interesting speech delivered at the annual dinner of the College of Organists, and presently to be placed before the reader, gave some curious particulars regarding the growth of the College—particulars which to some extent may be regarded as reflecting the extraordinary growth of the profession of organ-playing during the past quarter of a century. Of course this professional growth is far more marked in England than in any other country; because the many religious views professed and the keen interest taken in the preaching of individuals tend to create an enormous number of churches and chapels. A similar state of the religious world is creating corresponding results in America. It cannot be denied that the small size and consequently limited means of many of our public places of worship have a tendency to create insufficient stipends and as a natural consequence to perpetuate low art standards. Again, it is obvious that all this organ-playing—especially considering the economical conditions under which it is, perhaps necessarily, undertaken—could not be called into existence without creating a large amount of non-professional labour, on the part of persons not unnaturally anxious to aid in the performance of religious and artistic duties for the most part confined to Sundays. Some one observes it is well to have this reserve or volunteer force at the back of the regular army of professional army of organ players, as preserving the teaching field for the benefit of professionals, as supplying a large number of earnest students,

and as providing labourers at a rate of hire hardly compatible with the dignity and requirements of a well-trained race of professional men. This, however, is not the opportunity for any discussion of a vexed question, which has lately been diligently considered in the general sense by a goodly number of our professional musicians. Another reference to the growth of organ building, organ music, and organ playing may be much more to the present purpose. One of our best known and most experienced organ players in recalling evidences, and in making comparisons of the state of the art half a century ago with its present condition—a prevailing fashion in these Jubilee days of our good Queen Victoria—remembers that fifty years ago, although there were then many organs in England, it was only possible to count up about a hundred and fifty which had three manuals. The proportion of large and complete instruments is far greater in these days, even in view of the enormous multiplication of organs in every direction. Again, the last half century has seen in England the adoption of the CCC pedal-board, of equal temperament, and many other striking points of artistic advance; and has witnessed in the organ conference of a few years ago, held under the auspices of the College of Organists, a well-directed and largely successful attempt to secure the adoption of such standards of playing mechanism as will greatly extend, develop, and systematise the art of organ playing. The past fifty years, again, may be said to have seen the erection in England of the giants of the organ-building art, having four manuals and ample pedal organs: a race now become rather numerous. To turn to organ music, the advance has been perhaps even more marked, for during the past five decades three-line organ music has been introduced, and enormously multiplied; and under the influence of the revival, or rather introduction, of Bach's organ works, and the publication of Mendelssohn's organ sonatas, &c., England, like Germany, France, and Italy, has created a school of composers for the organ whose works are daily commanding increased attention and respect. Then it is no exaggeration to state that the English players of the highest class stand in the very front rank of their profession. Indeed, the opinions of Continental and American musicians might be quoted to show that at the present time our English organists are not as a body to be surpassed as regards merits of performance, and possibly not equalled, all things considered. There are reasons for the organ-playing pre-eminence of England: the organ enjoys great favour nationally; our organs include numerous examples of the best kinds of organ building, both as regards tone and mechanism; our players are called upon to play a large variety of music, as well as to perform the stores of classic organ music, hence they acquire much dexterity in the management of the instrument; and the organ recital, practically another institution of the past fifty years, has done much to create a high standard of performance upon which criticism may be brought to bear with decidedly beneficial results. If the reader will think over the points of this unduly long article, he will readily perceive, if he had not previously arrived at the conclusion, that our organists indeed form the largest and in some respects the most important section of our national musicians, and this assertion is strengthened by the fact, that many of the our orchestral performers and members of other branches of profession are also organists. Further, it is evident that the establishment of the *Organ World* in connection with the oldest of our musical papers and a journal commanding a wide sphere of action and a substantial reputation, is wanted as the expression of the manifold interests of so large a *clientèle*. The *Organ World* will be at once an emporium of all news and information of value and of interest to the organ player, the student and lover of organ music, and the expositor of the proceedings of the College of Organists. The contents will therefore

embrace all the monthly College news likely to interest readers; reports of College lectures and subsequent discussions; brief notices of current Church, organ, choral, theoretical, and other musical works; and works of a literary type dealing with the organists directly or indirectly which may be submitted for notice; abstracts from or reprints from old articles on musical topics likely to be of interest to the organ-playing world; notes and queries; correspondence; English and foreign organ specifications; general news concerning organists and organs; and original articles dealing with technical and social questions affecting the organist. With such proposals, and with an earnest determination on the part of those conducting this journal and its new special department to spare no efforts whereby the reader may be informed or interested, a useful career may at least be hoped for with regard to the future of the *Organ World*.

E. H. TURPIN.

ORGAN RECITAL PLAYING.

I.

THE question has been asked, is recital playing modern? The reply must surely be, certainly not. The organ voluntary itself is a form of recital, and this doubtless came into existence as soon as the organ had developed into a condition fit for solo playing of however primitive a form. William Byrd, John Bull, and other early composers and organ players were doubtless recitalists in a limited sense. The early giants of organ playing, as Frescobaldi, the Muffats, Pachelbel, Froberger, Buxtehude, and Reinken, whose performances delighted Bach, all gave what we should now call recitals; and their artistic extemporisations and performances were, it might be argued with the aid of traditional criticism and from internal evidence gathered from their compositions, more brilliant and lightened up with more changeful tone-colour effects than we moderns might expect. Then the tallest of the intellectual giants who have devoted themselves to the composition and performance of organ music, Johann Sebastian Bach, gave recitals, and his great contemporary Handel, also an organist, was practically a recitalist, not only by reason of his various concerto performances, but by his extemporisations in St. Paul's Cathedral and elsewhere. Mozart in his early days played as a soloist on the organ. Then, that gifted genius, Samuel Wesley, whose son, S. S. Wesley, worthily followed his father's artistic labours as an organist, and whose younger son is the esteemed Treasurer of the College of Organists—was a recitalist, as was his talented friend, Thomas Adams. The word recital, as attached to a solo performance, was, it is said, invented, or rather adapted to musical uses, and first applied to a pianoforte performance by Mr. Willert Beale. The organ recital, developed from the organ voluntary, has become an institution, which has taken a deep root in the affection of those who love the graver types of music in this country, and it has found much favour in America and in certain of our colonies. It may be that the organ recital has not, for reasons it is not now necessary to enquire into, fully established itself as an institution in the great musical countries of the continent, but there are signs of its daily increasing acceptance even in Germany, where the organ has been held more strictly in what may be called its own classic groove than elsewhere. The organ recital is naturally an expression of the twofold organic function, the exposition of music expressly written for the instrument, and the more or less perfect—or, as some would say, imperfect—enunciation of arranged music, drawn chiefly from orchestral sources. The orchestra has been called the "sun" and the organ the "moon" of the musical firmament; and the comparison is a good one as showing that the "tone-colour" theory belongs to both powers, while the organ shines with a pale, reflected,

yet nevertheless beautiful, light. In the organ music of all ages the orchestral impulses of a given period will be found more or less reflected in the organic performances of the same given epoch. In the course of these articles, the recital treatment of classical organ music and the secondary and judicious employment of transcribed music will be dealt with, and the writer proposes to offer practical suggestions regarding organic effects and other matters concerning the organ recitalist.

E. H. TURPIN.

COLLEGE OF ORGANISTS' MEETINGS.

THE College lectures of the past session have been as follows: Nov. 23, "Ancient Keyboard Music," Mr. A. J. Hopkins, with numerous illustrations played by the lecturer upon ancient instruments kindly lent by Messrs. Broadwood & Sons, General Hopkins, Mr. John Morant, and Mr. Herbert Bowman; Dec. 21, "Musical Elocution," Mr. G. Ernest Lake; Jan. 25, "False Relations," Mr. J. Turpin, Mus. Bac. F.C.O.; Feb. 22, "The Organ and the Classics" (Part 2nd), Dr. F. J. Sawyer, F.C.O.; March 22, "Church Choirs," Rev. C. R. Taylor, M.A., L.L.B.; April 26, May 3, and May 10, "Practical Organ Construction," with illustrations and working models, Mr. W. Richardson; May 24, "The Effect of the Renaissance upon Music," Mr. Morton Latham, M.A., Mus. Bac.; and June 28, "How to enjoy Music," Mr. H. C. Banister. These lectures have not only been open to members and friends, but by the courtesy of the College Council, students from the Royal Academy of Music, the Royal College of Music, Trinity College, London, and the Guildhall School of Music, have been also welcomed. These lectures will appear in these columns, if not in chronological order, in such succession as may be found most convenient to the lecturers and others concerned. Mr. H. C. Banister's lecture was a fitting, poetical, and learned discourse with which to close the labours of the present session.

Dr. E. J. Hopkins occupied the chair. Mr. H. C. Banister's paper on "How to enjoy Music" proved a worthy companion to the many masterly lectures he has given before different musical societies. Among many characteristic, thoughtful touches, Mr. Banister protested against the prevalent habit of musicians of allowing theory to become rather a dictator than a guide. Again, he spoke of the spirit of our day which condemns the work of one period in favour of the acceptance of the triumphs of another; which would resuscitate Palestrina, bury Haydn, and peer into the music of the future, and possibly decline to listen to Beethoven's First Symphony because the Ninth was in existence. The lecturer gave earnest and sound advice upon taking pains in order to secure an enjoyment of the pure, lofty delights of the divine art. His paper was an expression of broad natural views of music, entirely free from the pedantry of the scholar, and brimful of beautiful, poetical, and dainty thoughts. The audience were deeply interested and warmly applauded the able, thoughtful lecturer, who it was hoped will again do the College the great service of lecturing before its members. Cordial votes of thanks to the lecturer and chairman closed a very instructive and enjoyable meeting.

THE ORGANISTS' BENEVOLENT SOCIETY.

It is gratifying to be able to state that His Grace the Archbishop of Canterbury has kindly consented to become a patron, a position he already held in connection with the College of Organists. The other officers include the following gentlemen:—Trustees: Sir George Grove, D.C.L., LL.D.; Sir G. A. Macfarren, M.A., Mus. Doc., F.C.O.; John Stainer, Esq., M.A., Mus. Doc., F.C.O.; E. H. Turpin, Esq., F.C.O. President for the year, the Rev. Sir Frederick Arthur Gore Ouseley, M.A., Mus. Doc., F.C.O. Vice-president, John Stainer, Esq., Mus. Doc., F.C.O. Committee: Geo. B. Arnold, Esq., Mus. Doc., F.C.O.; J. F. Bridge, Esq., Mus. Doc., F.C.O.; F. H. Burstall, Esq., F.C.O.; F. Davison, Esq. (Messrs. Grey & Davison); C. J. Frost, Esq., Mus. Doc., F.C.O.; H. F. Frost, Esq., Mus. Bac., F.C.O.; George Gaffe, Esq., F.C.O.; W. S. Hoyte, Esq., F.C.O.; C. Warwick Jordan, Esq., Mus. Doc., F.C.O.; Alfred King, Esq., Mus. Bac., F.C.O.; H. Walmsley Little, Esq., Mus. Doc., F.C.O.; W. H. Longhurst, Esq., Mus. Doc., F.C.O.; C. W. Pearce, Esq., Mus. Doc.,

F.C.O.; H. T. Pringuer, Esq., Mus. Doc., F.C.O.; James Turpin, Esq., Mus. Bac., F.C.O.; Thomas Wingham, Esq., F.C.O.; O. D. Belsham, Esq.; Frank Mead, Esq.; A. Dyer, Esq., Mus. Doc., F.C.O. (to be increased to twenty-one). Standing Counsel, Robert George Glenn, Esq., 4, Plowden Buildings, Temple. Solicitor, T. Parker Dixon, Esq., 13, Gray's Inn Square. Treasurer, M. E. Wesley, Esq., 4, Norland Place, Holland Park, W. Hon. Secretary, M. E. Wesley, Esq.

The preliminary circular, issued by the kind-hearted promoter-in-chief, the hon. secretary and treasurer, Mr. M. E. Wesley, states that:—

"The council of the College of Organists have at all times held in view the desire of its founder (the late Mr. Richard Limpus) to elevate the position of the profession, by inducing the study of the organ and church music amongst its younger members, and by awarding diplomas of efficiency, after examination, according to the rules of the College.

"The result having so far proved highly successful, the council are anxious to still further carry out the wishes of the founder of the College, by affiliating to it a benevolent society, with the object of granting pensions to aged and necessitous organists, or the widows of organists, and of rendering assistance by way of gifts or loans to deserving applicants.

"The funds to carry out the objects of the society will be obtained from annual subscriptions and donations, aided by Church offertories, organ recitals, concerts, an annual dinner, bequests, and from any other sources that may be from time to time determined upon.

"Subscriptions and interest on investments, together with one half of receipts from donations, will be available for the general purposes of the society. Bequests and the remaining half of donations will be invested by the trustees to form a permanent fund.

"Pensions of thirty guineas a year, payable quarterly in advance, will be granted, after election, to deserving organists (male or female) or the widows of organists. Candidates must have attained the age of sixty years, unless they are incapacitated from profitable occupation by mental or bodily infirmity.

"Widows of pensioners, being eligible, may receive one half the pensions granted to their late husbands, without election.

"Candidates for pensions who have been donors or subscribers will be entitled to one vote at all elections for each half-guinea paid by them; and all votes recorded in favour of unsuccessful candidates will be carried forward to succeeding elections.

"Donations of fifty guineas, in one sum, or several sums of not less than five guineas each, will constitute the donors life-governors, and (subject to election at a general meeting) vice-patrons of the society, who will be entitled to twenty votes at all elections of pensioners.

"Donations of twenty guineas, in one sum, or several sums of not less than five guineas each, will constitute the donors life-governors, and (subject to election) vice-presidents of the society, who will be entitled to eight votes at all elections of pensioners.

"Donations of ten guineas, in one sum, or two sums of five guineas each, will constitute the donors life-governors, who will be entitled to four votes at all elections of pensioners.

"Donations of five guineas will constitute the donors governors for ten years, who will be entitled to two votes at all elections of pensioners during that period.

"Special donations may be presented, to be applied as gifts or loans, according to the wishes of the donors, subject to approval by the committee. (These will not entitle the donors to vote at elections of pensioners.)

"Subscriptions of one guinea will entitle the subscribers to two votes at all elections of pensioners, during the year.

"Subscriptions of half-a-guinea will entitle the subscribers to one vote at all elections of pensioners, during the year.

"The current year will commence on the first of July or the first of January in each year."

At present it only remains necessary to add "Donations and subscriptions will be thankfully received by the treasurer, M. E. Wesley, Esq., at 4, Norland Place, Holland Park, or at the College of Organists, 95, Great Russell Street, Bloomsbury, from whom any further information can be obtained."

Further information as to the progress of this admirable charity will be issued from time to time.

THE COLLEGE OF ORGANISTS' EXAMINATIONS.

THESE bi-annual periods of practical and theoretical examination have duly presented themselves year by year in the second week of January and July for so long a time as to have become fully recognised as one of our most important examination schemes. The College of Organists' Examinations have, in fact, played a large part in the artistic and consequently social uplifting of our English organ players, and it may be added, the College diplomas are to be found in such distant lands as America and Australia. Sir George Grove has reminded the musical world that the number of professional organists examined by the College has risen, in the course of a little over twenty years, from an annual average of twenty to about two hundred and sixty. The next examination takes place on the following days: Tuesday, July 12, at 10 a.m., paper work for Fellowship; Wednesday, July 13, at 10, paper work for Associateship and organ playing for Fellowship; Thursday, July 14, at 10, organ playing for Associateship.

There is no change in the routine upon the present occasion, though the College Council contemplate the institution of an additional organ-playing test, the performance of a high-class organ piece, commencing with the succeeding examination in January, 1888. Candidates' names, together with fees, must be sent in for the forthcoming examination on or before Thursday, July 7. The practice of the College authorities on completing the work of examination promptly, and announcing the decisions of the examiners by the first post on the day succeeding the completion of the testing processes, has enabled the Council to arrange for the diploma distribution on the Friday of examination week. This ceremony will be performed on July 15, at 11, by Sir George Grove, the Director of the Royal College of Music, who, like Sir G. A. Macfarren, the distinguished Principal of the Royal Academy of Music, is a Vice-President of the College of Organists, and has taken a kindly interest in the work of that institution. Members and friends will undoubtedly find the distribution meeting one of pleasure and interest.

COLLEGE PRIZES.

The Wesley Prize of "five guineas," for the best Slow Movement for the Organ, has been gained by Mr. C. Hancock, Mus. Bac., F.C.A. of Leicester, who under the *nom de plume* of "Tritonus," sent in an expressive "Andante," in the key of A flat, which, it is hoped, will presently be published by the College Council through their music publishers, Messrs. Weekes & Co. The decisions regarding the "Meadowcroft Memorial Anthem Prize" and the "Organ Postlude Prize" will be announced as early as possible.

RECITAL NEWS.

DULWICH.—The proceedings of the "Dulwich College Musical Society," in connection with "Founder's Day," on June 18, included an Organ Recital. This was given by Mr. W. H. Stocks, A.C.O., L.R.A.M. (assistant music master at the college), who played the following programme on the organ in hall:—Festal March (H. Smart), Andante in C (Dr. E. J. Hopkins), Fugue in E flat (J. S. Bach), Introduction (3rd act) *Meistersinger* (Wagner), Gavotte in D (from an overture for orchestra, Bach), Prelude in D (Silas), Pastoral Sonata (Op. 88, Rheinberger).

ST. CATHERINE'S CHURCH, MAGDEBURG.

THE organ in this church was built by Herr E. Reubke. The following is the specification of this a fair representative of a modern German organ:—

PEDAL.

Open Bass ...	16 feet.	Violoncello ...	8 feet (tin).
Sub Bass ...	16 "	Gedackt Bass ...	8 "
Violin ...	16 "	Salicet Bass ...	16 "
Trombone ...	16 "	Octave ...	4 "
Quint Bass ...	10 1/2 "	Cornet ...	3 ranks,
Octave Bass ...	8 "		

MANUAL I.

Principal ...	16 feet.	Quint... ..	5 1/2 feet.
Bourdon ...	16 "	Octave ...	4 "
Trumpet ...	16 "	Flute harmonic ...	4 "
Octave ...	8 "	Rustling, Fifth ...	2 ranks.
Gamba ...	8 "	Cornet ...	3 "
Hohlflöte ...	8 "	Mixture ...	4 "
Trumpet ...	8 "	Sharp Mixture ...	3 "

MANUAL II.

Gedackt ...	16 feet.	Octave ...	4 feet.
Principal ...	8 "	Rohrflöte ...	4 "
Salicional ...	8 "	Twelfth ...	2 1/2 "
Gedackt ...	8 "	Waldflöte ...	2 "
Flute ...	8 "	Mixture ...	2 ranks.
Quintatön ...	8 "	Clarinet ...	8 feet.

MANUAL III.

Lieblich Gedackt ...	16 feet.	Oboe... ..	8 feet.
Geigen Principal ...	8 "	Salicional ...	4 "
Lieblich Gedackt ...	8 "	Flute... ..	4 "
Violin ...	8 "	Flageolet ...	2 "
Tremulant ...	8 "	Mixture ...	3 ranks.

The ample pedal organ, the small number of reed-stops, the absence of the large swell so usual in an English organ of this size, and the different characteristic stops make this an interesting specification to the organist not acquainted with the present state of organ building in the land of Bach, Mendelssohn, Rinck, Hesse, Schneider, Merkel, Dienel, and Rheinberger. This organ has a fair proportion of couplers, combination pedals, &c., all of which show the modern development of organ mechanisms in Germany is rapidly advancing.

ALL SAINTS', HOLLOWAY.

The following is the Scheme of the Organ recently built by Alfred Kirkland, Organ Builder, 655, Holloway Road, N. :-

GREAT ORGAN. CC TO G. 56 NOTES.

1. Open Diapason ...	8 feet	56 pipes.
2. Open Diapason, prepared ...	8 "	—
3. Gamba ...	8 "	56 pipes.
4. Stopped Diapason and Clarabella ...	8 "	56 "
5. Principal ...	4 "	56 "
6. Harmonic Flute... ..	4 "	56 "
7. Fifteenth ...	2 "	56 "
8. Trumpet, prepared ...	8 "	—

SWELL ORGAN. CC TO G. 56 NOTES.

1. Bourdon ...	16 feet	56 pipes.
2. Open Diapason ...	8 "	56 "
3. Gedackt ...	8 "	56 "
4. Vox Angelica, grooved to No. 3 ...	8 "	44 "
5. Voix Celestes ...	8 "	44 "
6. Principal ...	4 "	56 "
7. Fifteenth ...	2 "	56 "
8. Mixture, 3 ranks various ...	—	168 "
9. Cornopean ...	8 feet	56 "
10. Oboe ...	8 "	56 "

CHOIR ORGAN. CC TO G. 56 NOTES.

1. Dulciana ...	8 feet	56 pipes.
2. Salicional, prepared ...	8 "	—
3. Lieblich Flute ...	4 "	56 pipes.
4. Piccolo, prepared ...	2 "	—
5. Clarinet, C ...	8 "	44 pipes.

PEDAL ORGAN. CCC TO F. 30 NOTES.

1. Open Diapason ...	16 feet	30 pipes.
2. Bourdon ...	16 "	30 "

COUPLERS.

Swell to Great.	Swell to Choir, prepared.
Swell to Pedal.	Choir to Pedal.
Great to Pedal.	3 Compositions to Great.
Choir to Great.	3 " to Swell.

The bellows blown by wheel and three throw cranks.

A WRITER in attempting to throw light upon the origin of the word Jubilee connects his speculations so intimately with the name of the father of all who "handle the harp and organ" that his words will not be out of place if quoted in this department of *The Musical World*: "According to this author the word in question is said to be

derived from jobelim, which means ram's horns; others that it is derived from Jubal, the name of the second son of Lamech. Then others think that Jubilee is derived from iobel, the Hebrew for ram. And the opinion of Dr. Inman is that it is derived from the exclamation, Io Bel, a sign of joy when addressing Baal, and identical with the Io-Dionysus of Greece. Baal was the sun, and at the beginning of the Eastern year the sun entered the zodiacal sign Ram; hence it became customary to blow rams' horns in honour of the event. Io is an abbreviation of the name of Iaho, and Io Baal, therefore, means 'Iaho is Baal.' In Druidism the Most High bore the name of the sun of the circle of Infinitude, and the sun of the firmament was in Druidic poetry said to be His Son. Lamech had three sons, viz., Jabal, Jubal, and Tubal-Cain. Curiously enough three leading figures of the Druidic religion were Plenydd, Alawn, and Gwron. Alawn, the second, like Jubal, means music or harmony. The sun at the vernal equinox, when it is in the first point of Aries, is called Alawn. It therefore seems probable that Jubal is derived from Iobel (Ram's Horn), and that Jobelim simply is the plural of that name. And Jubilee means both Jubal and Iobel."

In the olden time it was the custom, it seems, in cathedrals, when organists were in orders, for organ players to take duty in rotation after the manner of canons in residence. This custom survived in some countries much longer than might be supposed. Burney, during his stay in Paris, in 1770, noticed that the Cathedral of Notre Dame possessed four organists who served three months at a time, thus completing a year's duty. The four organists, the gossiping musical historian found, in the chief Parisian church were MM. Couperin (whose fame was chiefly in another department of the art), Balbastre, D'Aquin, and Fouquet. Balbastre, we are told, possessed a valuable clavecin by Rückert, on the exterior of which was painted the birth of Venus, and in the interior was depicted scenes from Rameau's "Castor et Pollux," the Champs Elysées, &c. The sounds from this instrument, we are told, were sweet rather than powerful. The old organists, like their modern representatives, were commonly skilled keyboard-players, whether the tones were from pipes or strings. An enquiry into the duties, stipends, social and artistic status of the old monkish cathedral organists would be productive of interesting, if not useful, information. The fact that these were not ostensibly "of the world" would account for their curious disappearance from the history of the art in which they must at one time have played no unimportant part. The annals of our own cathedrals might yield some information, even though the distinct position of organists was not so definitely recognised ages ago as it is in our day.

All the world has been reading about the Jubilee State Service in Westminster Abbey, the services in St. Paul's Cathedral, at the Temple Church, St. Andrew's, Holborn, &c. Though musicians will of course view with the most favour the employment of a complete orchestra with organ as at St. Paul's, the use of brass instruments and drums as at the great service in the Abbey and at St. Andrew's, Holborn, for the production of power and accent, finds increasing favour where circumstances and space do not permit the presence of a properly constituted orchestra. Such an array of brass as was employed at the Abbey is like the development, and one may say glorification, of a solo organ with heavy-pressure free reeds. The five anthems composed for the leading services by Dr. Bridge, Dr. Stainer, Dr. Hopkins, &c., may possibly be noticed later on.

The *Athenæum* has an interesting account, from the pen of the well-known musical antiquary Mr. W. Barclay Squire, of the discovery in the British Museum of one of the missing Masses by the Elizabethan composer William Byrd.

COLLEGE OF ORGANISTS' CALENDAR.

MIDSUMMER EXAMINATIONS.—July 12, F.C.O., Paper Work; July 13, A.C.O., Paper, and F.C.O., Organ Playing; July 14, A.C.O., Organ Playing. Attendance at ten a.m. each day. July 15, "Diploma Distribution," at Bloomsbury Hall, Hart Street, New Oxford Street, at eleven. Sir George Grove, D.C.L., LL.D., will kindly preside. July 26, at eight p.m., Annual General Meeting.

E. H. TURPIN, *Hon. Secretary*.

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THE BOOK NUISANCE.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—In the attempts now being made to "revive the glories of Italian opera," I should be glad as a lover and constant frequenter of that form of entertainment to know whether it is absolutely necessary for the perfecting of all associations, to revive also certain abuses which theatre-goers had good reason to believe had long ago been abolished once and for ever? This question is suggested by the fact that at two out of the three opera-houses now open not only the old familiar "fee nuisance"—now recognised by the managers of all our first-class theatres to have been a mistake from every point of view—but also another plan of extortion, which may be appropriately dubbed the "book nuisance," is as rampant this season as in the "good old times." It seems perfectly monstrous that persons who have bought stalls or boxes for a given performance at Covent Garden or Her Majesty's Theatre should, on their arrival at the house, be compelled by an ingenious subterfuge to pay another eighteen pence simply to be informed what they have paid for. The names of the singers for the evening published in the morning papers are so often changed at the last moment that it is nothing but natural visitors on entering the theatre should expect a programme with the latest edition of the cast to be handed to them. Possibly a few such documents may be printed, but if so they are carefully kept in the background by the attendants, and if you want to know whom and what you are going to hear, there is no alternative but to buy the eagerly-proffered book. Thus any enthusiastic opera-goer, attending night after night, would in time find himself possessed of a bundle of libretti of familiar well-known operas, sufficiently bulky to stock a shop. It seems to me that the gaps among the stalls and cheaper seats, noticeable on more than one occasion at the houses in question, cannot with fairness be attributed solely to the distractions of the Jubilee; and it behoves the managers to remember that, although persons of limited means, in whose case a visit to the opera is a rare treat, generally submit to this kind of extortion without a murmur, the wealthier classes, upon whose support Italian opera chiefly depends, are as a rule quite alive to the value of their small coin, and as likely as not, in many cases, to mark their resentment at this extra impost, by keeping away altogether. It is satisfactory, on the other hand, to note that at Drury Lane, Mr. Harris resolutely sets his face against the book nuisance.—I am, Sir, your obedient servant,

AN OPERA-GOER.

MISS MAY HALLAM.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—While thanking you most cordially for the kind notice you have given in this week's impression of your valuable paper of the Festival Concert of the "Bath Philharmonic Society" on the eve of the *Jubilee*, permit me to point out a slight inaccuracy. Your correspondent speaks of Miss May Hallam as "a student of Dr. Wyld's Academy." Miss May Hallam would indeed be a worthy pupil of any Musical Academy or College, but she happens to be a pupil of the "Guildhall School of Music." This young lady's first appear-

ance in Bath produced a most favourable impression, and the audience were so pleased with her performance that I have already secured her services for one of the Society's Concerts of the next season.—Yours faithfully,

ALBERT VISETTI,
Musical Director and Conductor.

June 25, 1887.

Opera.

ITALIAN OPERA.

SATURDAY night will be a memorable date in the annals of music in London, for the reason that the three Italian operas took place simultaneously. Whether this phenomenon can be paralleled in history, either at home or abroad, we are more than doubtful. Even in Paris, the city of theatres, when the Grand Opéra, the Théâtre Lyrique, and the Opéra Comique were flourishing, these three entertainments differed entirely from each other, while, on Saturday, Her Majesty's Theatre, Drury Lane, and Covent Garden all presented *opera seria*, technically so called. Mr. Mapleson, true to his promise, re-opened the first-named house with Beethoven's *Fidelio*, and succeeded in treating his audience at once to a great masterpiece and to a great singer. Madame Lilli Lehmann, the singer in question, is one of the few dramatic sopranos worthy of the name that the contemporary stage can boast of. Merely to watch the expression of her face was an interesting study. The anxiety of a wife; the indignation of a noble nature as opposed to the brutality of a tyrant; the heroism which braves all danger—all this found its expression in the features of this great actress, whose every gesture, moreover, is instinct with almost classic dignity and with the most intense dramatic passion. Even the awkwardness with which the high-born Spanish lady assumes the garb and the manner of a gaoler's boy was admirably indicated in the earlier scenes; only in the prison, when Leonora, with pointed pistol, throws herself between her husband and the assassin, did she forget the modesty of a woman over the impulse of a heroine. By a fortunate coincidence nature has endowed her with a voice of remarkable power and beauty, capable of giving utterance to every shade of passion. Her great air in the first act was a perfect masterpiece of dramatic vocalisation, and in the duet with Florestan the sonorous ring of her voice sent a thrill through the house. Altogether it was pleasant to note the spontaneous impression of great things on unsophisticated minds. Madame Lehmann is a famous artist, and in New York yields to few in popularity—a fact which, by the way, speaks well for the intelligence of the American public. Her impersonation of Wagner's Isolde during the German opera season in London is also fresh in the memory of those who witnessed it; yet it may be assumed that to many of the audience on Saturday the lady was scarcely known by name. But her personality carried all before it. An electric current seemed to pass through the house as she sang, and at the end of the great air already referred to the applause was such as has seldom been witnessed in an English theatre. If Beethoven's *Fidelio* could be adequately represented by one person, Mr. Mapleson would deserve the gratitude of every lover of music. As it was that gratitude was considerably damped by a cast which, with the exception of Signor Novara as Rocco and, perhaps, Signor de Anna as Pizarro, was the reverse of satisfactory, and by an orchestral accompaniment which, in spite of Signor Arditi's laudable efforts, was very rough and uneven. The famous horn passage in the accompaniment of Leonora's air, which, it is true, is hardly ever heard to perfection, was more especially a dismal failure. Madame Patti, stimulated perhaps by the success of some younger rivals, was announced to appear at Her Majesty's Theatre on Friday.

At Drury Lane a very large and a very distinguished audience assembled on Saturday to witness a performance of Gounod's *Faust*, including the Brocken scene, which is in England almost a novelty. Among those present was Mr. Irving, who has himself mounted that scene with remarkable effect. The same scene, it will be remembered, plays also a conspicuous part in Boito's operatic version of Goethe's great work. Between these three treatments of the same pictorial motive a parallel is scarcely possible. The Lyceum *Faust*, deplorable parody of Goethe's masterpiece though it is from a literary

point of view, follows at least in outline the general plan of that masterpiece, and Boito has thoroughly imbued himself with Goethe's spirit; although in this particular scene he is very different from, and in a manner superior to, the great German poet himself. Witches and demons singing a strict fugue and whispering their murmured prayer to Mephistopheles produce an effect as weird and ghastly in its realism as has ever come from human brain. In Gounod all this is different. He looks upon the subject in a purely operatic, as distinguished from a dramatic or poetic light, and the chief object of the Brocken scene is to him or his librettists a spectacular ballet which no well-conditioned grand opera should be without. To a mind so attuned there is nothing odd in the idea of a Phryne or a short-skirted Cleopatra dancing a polka, or it may be a schottische, any more than there is in Juliet warbling a vocal waltz. This should be taken into account when Mr. Harris's scenic presentation of the Brocken is discussed. The weird mountain side, dimly illumined by will-o'-the-wisps, soon gives way to a splendidly-lighted hall. Dancers in gorgeous undress are tastefully grouped, and soon begin to perform those gyrations which Madame Katti Lanner knows so well how to arrange. The spectacle, if of little meaning, is at least of dazzling brightness, and if one could only forget that the man who gazes upon it with the impassive smile peculiar to the operatic tenor is in reality Faust all would be well in the best of possible stage worlds. Only at the end of the scene a slight hitch occurred. The ghost, or rather the prefigured vision—for at the time she is still alive, though in prison—of Marguerite failed to put in an appearance, thus depriving the scene of what little dramatic meaning it might otherwise have possessed. But this *contretemps* did not prevent the audience from calling before the curtain Mr. Harris and Madame Lanner in return for a spectacle the gorgeousness of which alone would be sufficient to attract numerous crowds to this latest revival of Gounod's masterpiece. Not that that revival is in other respects without eminent merits. M. Jean de Reszke as Faust, his brother, Edouard de Reszke, as Mephistopheles, M. Maurel as Valentine—these are a trio of artists little short of absolute perfection in the style of French music of which *Faust* marks, perhaps, the climax; and although what Goethe calls the *ewig weibliche* element is not quite as well represented by Madame Nordica's Marguerite, and Mdle. Fabbri's Siebel, these two ladies were distinctly above the average, Madame Nordica more especially singing with remarkable fluency in the Jewel song, and with a fine display of passion in the love duet. But, perhaps more than any one else, Signor Mancinelli, the conductor, is to be congratulated upon a perfection of *ensemble*, and a delicacy and refinement of orchestral playing, all the more worthy of praise because so very rarely met with. As to stage management, the Kermesse scene and the death of Valentine deserve special commendation, and, were an ordinary performance of *Faust* under discussion, that commendation might indeed be extended to the entire *mise-en-scène*. A manager of Mr. Harris's reputation and intelligence challenges, however, and we have no doubt will be thankful for, a different style of criticism. He, for example, ought to know that in a Gothic church columns of what appears to be the Ionic order are out of place, and that the omission of the congregation moving away from Marguerite and assisting her with evident reluctance even when she has fainted, detracts considerably from the tragic meaning of the cathedral scene. Altogether that scene was arranged very badly. Mephistopheles here ought to be standing motionless in a niche of one of the pillars, as if he were a statue. His voice, which performs in the music a kind of *canto fermo* to the playing of the organ and the chants of the congregation, should come from the dark recesses of the great church almost like the disembodied spirit of a voice. As it was, he stood before the audience in the full glare of red limelight, performing a meaningless pantomime, and cowering in terror every time the sacred chant was heard in the distance, even as he had done before the cross on Valentine's sword in the second act, as if the Devil after having once entered the sacred precinct, were likely to be frightened by snatches of a chorale not always sung in perfect tune. Still more absurd was it to place the cathedral scene before the death of Valentine, and if we are told that this is now the custom at the Grand Opéra, such a fact only tends to indicate the low level of intelligence to which the management of that once famous institution has declined. The case is not open to discussion at all. "*Auf deiner Schwelle wessen Blut?*" says the fiend in Goethe's *Faust*, and it is quite as much the fact

that her brother has been killed by her lover as her own personal disaster which unhinges the mind of poor Marguerite. Besides, why should she wear deep mourning, as Mr. Harris very properly makes her do, if no one had been killed? For her mother had died long ago in the operatic version. We have no doubt that these hints are quite sufficient to induce Mr. Harris to carefully revise his remarkable stage presentation of one of the finest operas of modern times. A remarkable performance of *Lohengrin* also deserves mention among the events of the past week at Drury Lane.

The performance of the *Huguenots* at Covent Garden, given on Saturday, may be disposed of in the fewest words. Mdle. Sandra, a new comer, acted Valentina in a very charming and intelligent manner, but her voice was not of sufficient strength to do justice to her intentions. Mdle. Russell (Queen Marguerite), Madame Schalchi (Urbano), Signor Gayarre (Raoul), and Signor Campello (Marcel), were in the cast, and Signor Bevnani conducted a very fair performance; more also, the audience was numerous.—*The Times*.

On Monday *Guglielmo Tell* was produced at this theatre, with Mdle. Russell (Mathilde), Signor Prévost (Arnold), and M. Devoyod (Tell). The lady is an experienced singer whose *agilità* is all that can be desired; but uncertainty of intonation mars the perfect enjoyment of this and other qualities. Signor Prévost is a "naturalist" rather than an artist, in the sense that his voice, although of fine quality, is not perfectly managed. In *cantilena* his mannerisms and reliance upon high notes are most observable and most obnoxious. M. Devoyod, as every one knows, is a finished artist, but he also occasionally indulges in the exaggeration of style which has become the besetting sin of modern operatic singers. *Mefistofele* and Madame Patti in *Traviata* at Her Majesty's Theatre, *Puritani* with Madame Albani at Covent Garden, and *Carmen* with Madame Minnie Hauk at Drury Lane, were amongst the events of the week to which we shall have to return briefly in our next.

Concerts.

RICHTER CONCERT.

At the eighth Richter Concert Mr. C. Villiers Stanford's "Irish" Symphony was brought out for the first time, and proved to be a fresh, vigorous, and spontaneous work, founded partly on genuine Irish tunes, and partly on imitations of the music of which Ireland has such a rich store. It may at once be said that Mr. Stanford has been even happier in melodies he has invented than in those he has annexed and adapted, and the opening Allegro moderato introduces several of these successful "imitations," beautiful in themselves and developed with great ingenuity and effect. The idealised "Hop-jig" that does duty for a Scherzo is a daring yet fascinating innovation, relieved by the flowing music of the trio; but the third movement (Andante con moto) contains perhaps the best work of the Symphony. It opens with a harp prelude known in Ireland as "Try if it's in tune," and leading to the national "Lament of the Sons of Usnach," a phrase of four notes (almost identical with one used by Brahms in his fourth symphony), repeated frequently and treated by Mr. Stanford with rare skill and charm. The final Allegro is in some respects a departure from the excellence of the previous three movements, though Haydn and other classical tradition more fully justify the composer's use of national melodies and dance-tunes as the material of this section of a symphony than of the foregoing. Be that as it may, Mr. Stanford has kept to his purpose with earnest singleness of mind, and Erin's joys and sorrows have never before been musically depicted in so elaborate and masterly a manner, the local colour being adhered to from first to last, and the instrumentation always magnificent. The composer was called to the platform three or four times, and enthusiastically received by the large audience assembled. To Herr Richter a large share of the success was undoubtedly due for his careful study of the new work and effective conductorship. The performance at the beginning of the concert of Schumann's *Manfred* overture brought out to perfection all the niceties of Schumann's masterpiece, and no doubt revived the regret often expressed that no more of *Manfred* is heard here. Excerpts

from Wagner's *Der Ring des Nibelungen* were played with equal perfection, excepting a trying passage in the "Siegfried" selection for the violins, which experienced some difficulty in reaching the height of Brünnhilde's Rock with perfect intonation. Men may argue on Wagner's theories, but who, endowed with a musical soul, can withstand the gigantic power, the fascinating charm and magic spell of such orchestral strains? Mozart's, in its way, equally delightful "Parisian" Symphony in D—mere child's play for such forces—concluded a thoroughly eclectic and most enjoyable concert.

PHILHARMONIC SOCIETY.

The chief interest of the eighth and last Philharmonic Concert of the season centred in the performance of Beethoven's Pianoforte Concerto in C by Master Josef Hofmann, ten years of age, who, having already been recognised as the greatest and at the same time smallest musical phenomenon of the day by his extraordinary executive display at his recent pianoforte recitals, surpassed even his previous efforts on the present occasion. Not the least noteworthy feature, however, was the high degree of intelligence as well as the unerring certainty and aplomb which characterised the resumption of the solo part after each orchestral "tutti," during the performance of this concerto by Josef Hofmann, without book; a feat which, some years ago, would in itself have been looked upon as abnormal from any pianist. Considering the difficulties offered by Rubinstein's Toccata to ordinary-sized fingers, the competent rendering of this piece with a pair of hands incapable of spanning an octave was scarcely less wonderful. An encore, enthusiastically demanded, was, in view of the length of the concert, judiciously declined by the juvenile performer, who can, moreover, be heard again at his fourth *matinée*, on the 4th July, at Princes' Hall. The rest of the instrumental portion of the programme consisted of Weber's Jubilee Overture (why not substitute, occasionally, Raff's Jubel Overture, Op. 103, by way of a change?), Mendelssohn's Italian Symphony, and Sir Arthur Sullivan's Overture di Ballo. Félicien David's "show-piece," "Charmant Oiseau," was sung by Mdlle. Nevada, and Madame Albani gave the great scena from *Der Freischütz*, in Italian. Sir Arthur Sullivan conducted.

MISCELLANEOUS CONCERTS.

On Friday, at the Princes' hall, Miss Edwards gave her morning concert, appearing in the double capacity of pianist and vocalist. The names of MM. Papini, Hollman, and Tito Mattei were in the programme, which also included in the instrumental portion Signor Gomez, who played a clarinet solo with remarkable brilliancy. Among the singers were Mdlle. Otto Brønnum, Mr. Frederick Penna, who gave a song of Purcell's with good expression, but with a worn voice, and Mr. Temple Saxe. The semi-comic style of Signor de Valletta's rendering of two Neapolitan songs was in agreeable contrast with the extreme vulgarity of another singer's performance of "Die Manola," with castagnettes obbligato.

On the 27th ult. Miss Amina Goodwin gave a *matinée* at the house of Sir Julian and Lady Goldsmid which was distinguished by the general excellence of the performance and the almost uniformly superior class of the pieces chosen, the concert-giver gaining considerable favour by her rendering of Schumann's "Papillons" and other compositions for pianoforte solo by Mendelssohn, Chopin, Saint-Saëns, Henschel, besides Liszt's Hungarian Rhapsody, No. 8. With the works of this last-named composer, who was her teacher, Miss Goodwin never fails to produce, by means of her brilliant *technique* and adequate accentuation, a special effect. Herr Otto Peininger played a "Bohémienne," by Vieuxtemps, on the violin, and Mr. Charles Ould rendered some violoncello *solis* by Goltermann and Seb. Lee in an expressive manner. The above-named artists joined in Rubinstein's favourite Pianoforte Trio in B flat, Op. 52. Miss Hilda Wilson's fine contralto was heard as usual to advantage, and Madame Marie Rueff added some songs by Bizet, Verdi, &c. Mr. Raphaël Roche was an efficient accompanist.—Miss Marie Melwood's *matinée d'invitation* and Mr. Thorndike's second recital were also announced for last Monday. The former was to be assisted by Mdlle. Alice Roselli, Miss Helen Meason and Signor Mhanes among others; and Mr. Thorndike had the help of Miss Hilda Wilson in the singing of songs by living English composers, and of Mr. Burnett (violin) and Mr. Bampfylde (piano), with Mrs. Dyke and several

of the composers represented, as accompanists. The tickets for this recital arriving too late to be available, we are only able to say that according to the programme Mr. Thorndike's selections comprised: Florian Pascal's "Dawn Song," "Slave's Dream," and "Love, I knew thee"; Gerard's "Bird upon the branch alighting" and "Du liebes Auge"; Cobb's "Ah, County Guy" (composed for Mr. Thorndike); Eaton Fanning's "Whisper of the Wind" and "Knight's Farewell"; Arthur Somerville's "Once at the Angelus," "Go fetch to me a pint of wine," and "Fill the goblet again"; Cowen's "A little while" and "Because"; Goring Thomas's "A Summer Night"; and Hubert Parry's "Why does azure deck the sky" and "On a day, alack the day."

On Tuesday evening the United Richard Wagner Society held a brilliantly-attended *conversazione* at St. George's Hall. Excerpts from *Der Ring des Nibelungen* and others of Wagner's compositions were given in the course of the evening. Fräulein Pauline Cramer, Fräulein Thekla Friedländer, Miss Lena Little, Mr. Nicholl, and Mr. Grove were the solo vocalists. Mr. Bache contributed a pianoforte solo, and Mr. Armbruster played the pianoforte accompaniments, and conducted a small band in the Siegfried Idyl, Herr Richter supporting the instruments on the pianoforte.—The St. Stephen's Choral Society announced a performance of Weber's "Praise of Jehovah," Dr. Bridge's Jubilee Anthem, and other sacred music, to be held in St. Stephen's, Camberwell Gate.

Mr. Edwin Holland gave a benefit concert at the Royal Academy of Music on Wednesday evening. He was assisted by Miss Davies, Miss Eleanor Rees, and Messrs. Watkin Mills, Frederic King, and Maybrick, besides several ladies and gentlemen who were announced on the programme as his "professional" pupils. Of these the palm was easily carried off by Miss Alice Martin who hails from the Guildhall School of Music, and the manner in which she sang "The lark's flight," a very pretty song of Moir's, went to show that she herself will soon be soaring above the sphere of a professional pupil and having a few of her own. She could give many a better known singer hints in vocalisation. Mr. Maybrick received a perfect ovation for "They all love Jack," who appears to be own brother to "Nancy Lee," and the applause which greeted him at the conclusion of the song shook the venerable Academy of Music to its foundations! Signor Tito Mattei played his waltz "Vesuvio," and Mr. de Lara was announced for a couple of his own works, but did not appear.—Signor Scuderi at his last concert at the Steinway Hall was again a host in himself, and of his various performances, the mandoline obbligato to "Deh vieni," the best feature of his former concert, was again a perfect success. Signor Scuderi's playing of the Cetra banjo was also very good, and his violin playing was so greatly applauded that a piece on the Cetra banjo had to follow in response, and indeed the applause was frequent throughout the evening. Miss Ambler, Miss Buckland, Miss Dot White, Mr. Oscar Noyes, Signor Li Calsi, and a choir of ladies took part in the concert. A terzetto from Signor Scuderi's opera *Il Magnetismo* was included in the programme.

[The pressure on our space compels us to hold over the account of "Der Freischütz" by the Royal College of Music pupils, and Mr. Charles Hallé's concert.]

The Theatres.

COMEDY	"The Step-Sister"	8
	"The Red Lamp"	8.30
COURT	"The Nettle"	8
	"Dandy Dick"	8.30
CRITERION	"Who killed Cock Robin?"	8
	"David Garrick"	9
GAIETY	"Number One round the Corner"	8
	"Civil War"	8.30
LYCEUM	"Olivia"	8.15
OLYMPIC	A Farce	7.45
	"The Golden Band"	8.30
OPERA COMIQUE	A Comedietta	8
	"As in a Looking Glass"	8.30
PRINCE OF WALES'S	"Jubilation"	7.45
	"Dorothy"	8.30
SAVOY	"The Carp"	7.40
	"Ruddigore"	8.25

ST. JAMES'S ...	"Lady Clancarty" ...	8
STRAND ...	"The Waterman" ...	8
	"The Clandestine Marriage" ...	8.45
TOOLE'S ...	"The Lottery Ticket" ...	7.45
	"The Butler" ...	8.30
VAUDEVILLE...	"A dark Night's Bridal" ...	7.50
	"Sophia" ...	8.30

Mr. Herman Merivale's "Civil War," an adaptation of "Mdlle. de Bressier," can hardly be pronounced a success on its first production. The story is vague and dull, and the dialogue does little to relieve the tedium of the action. The characters are such as are tolerably familiar to the followers of French comedy, and are neither fresh nor interesting. There is, in fact, no main stream of interest in "Civil War," only bits of perplexing situation that are brought in and put aside again.

Mrs. Brown Potter, undeterred by the results of her tentative performance at the Haymarket Theatre, is again to the fore as the heroine, Mdlle. Faustine de Bressier, and it was no fault of the Gaiety audience, on the first night, that she showed but slight improvement on her former efforts. That she works hard, and possibly studies carefully, may be fully admitted, but her action is still painfully awkward; and added to this serious drawback is another, which few or none of her countrywomen who appear on London boards seem free from, viz., a strongly-marked American accent. So great an authority as Dr. Wendell Holmes has distinctly put it on record that this accent is wrong, and as much to be avoided as an Irish or Scotch brogue would be by one endeavouring to speak good English; and a western modulation of voice in speaking is equally incorrect, whether the speaker hails from Devon or Denver.

The support accorded to Mrs. Potter is more than adequate, consisting of such sterling actors as Messrs. Fernandez, Kyrle Bellew, McLean, and Sydney Brough in the most important male parts, and of Mesdames Amy Roselle, Fanny Brough and Julia Gwynne among the ladies, Miss Roselle in particular displaying skill in the portrayal of Madame Rosny, the mother of the sculptor, Jacques, impersonated earnestly and picturesquely by Mr. Kyrle Bellew. The other characters have very little to do with the action of the story, and are indeed mere sketches. Some capital scenery has been designed for the play, notably the sculptor's studio; though the love scene in it falls rather flat, from the awkward position assumed by the lovers on the opposite sides of a couch. Mrs. Potter, as usual, wears a number of very handsome dresses, which excite the admiration of the ladies in the audience.

Madame Petrici, who gave a dramatic and musical recital at Steinway Hall last Thursday afternoon, is better known to the theatrical world as Miss Edmiston. It speedily became evident, when the lady stepped upon the platform, that here at least was one among the many claimants to popular favour, in this form of entertainment, who appeared in the capacity of a reciter, not merely in obedience to a passing fashion, but with the warrant of distinct qualifications, both elocutionary and histrionic. In addition to an engaging presence, a flexible voice, and considerable grace of gesture, Madame Petrici is gifted with that rare quality by which an actress is enabled at once to place herself on good terms with her audience; and whether in pathetic pieces, such as Mr. Clement Scott's little poem, "The stowaway," or the humorous sketches which followed, she succeeded in arousing an interest sufficient to justify very favourable expectations as to her future success in this branch of her art. She is equally at home in the French and English tongues, and "The French lady student's visit to the academy" was received, as it deserved to be, with special favour. The entertainment was varied by the musical performances of Miss Clare Myers, Miss Anna Long, and Mr. Gustav Ernest, and concluded with an original comedieta by Andrew Longmuir, entitled, "Cleverly managed," in which Mr. Eric Lewis co-operated.

Next Week's Music.

TO-DAY (SATURDAY).		P.M.
Operatic Concert	Royal Albert Hall	3
Signor Garcia	St. George's Hall	8
"Lohengrin"	Drury Lane Theatre	8
"Faust"	Covent Garden Theatre	8.30
"Fidelio"	Her Majesty's Theatre	8.30

MONDAY, 4.

Josef Hofmann	Princes' Hall	3
Richter (last concert)	St. James's Hall	8
"Gli Ugonotti"	Drury Lane Theatre	8
"Guglielmo Tell"	Covent Garden Theatre	8.30
"Mefistofele"	Her Majesty's Theatre	8.30

TUESDAY, 5.

Mr. de Lara	Princes' Hall	3.30
Italian Opera	Drury Lane Theatre	8
"Semiramide"	Covent Garden Theatre	8.30
Italian Opera	Her Majesty's Theatre	8.30

WEDNESDAY, 6.

Charity Concert	St. James's Hall	3.30
Italian Opera	Drury Lane Theatre	8
Italian Opera	Her Majesty's Theatre	8.30

THURSDAY, 7.

Hyde Park Academy	Steinway Hall	3
Miss Pauline Ellice	St. James's Hall	8
Mesdames Pacini and Pyk	Princes' Hall	8.45
Italian Opera	Drury Lane Theatre	8
Italian Opera	Covent Garden Theatre	8.30
Italian Opera	Her Majesty's Theatre	8.30

FRIDAY, 8.

Mr. Charles Hallé	St. James's Hall	3
Italian Opera	Drury Lane Theatre	8
Italian Opera	Her Majesty's Theatre	8.30

Notes and News.

LONDON.

MAPLESON *v.* DEL PUENTE.—This was a motion on behalf of Colonel Mapleson, the lessee of Her Majesty's Theatre, to restrain Signor del Puente from singing, and Mr. Augustus Harris from employing Signor del Puente to sing for him without the licence of Colonel Mapleson.—The ground of the motion was that Signor del Puente had agreed with the plaintiff to sing for him during his grand London season of 1887, and not to sing, publicly or privately, for any one else during that period without the leave of the plaintiff. It appeared that Signor del Puente had sung for the plaintiff both in England and America, and that a considerable amount of salary due from the plaintiff to Signor del Puente still remained unpaid. The case alleged by the plaintiff was that by agreement Signor del Puente's salary had been reduced from £40 to £30 a week; that Signor del Puente had sung for the plaintiff from the 12th to the end of March; that he had then left for America without leave; and that he had recently come back to England, and engaged to sing for Mr. Augustus Harris. On the other hand, Signor del Puente alleged that the plaintiff had not acted up to his part of the agreement; that the plaintiff had not paid him the arrears of his salary by weekly instalments, as he had agreed to do; and that he was therefore justified in throwing up the engagement. There was also a dispute between the parties as to the amount of arrears due. Mr. Chester appeared for the plaintiff; Mr. Higgins, Q.C., and Mr. Brydges for Signor del Puente, and Mr. Eve for Mr. Augustus Harris, were not called upon. Mr. Justice North refused to make the order asked for. Looking to what had taken place between the parties, it seemed to him, at all events, that the plaintiff was not entitled to restrain Signor del Puente from singing for other persons.

The portrait of Mr. Payne Clarke, in our last week's issue, was from a photograph by Messrs. Brown, Barnes & Bell, of Liverpool and London.

The production of *La Vie pour le Tsar* is announced for July 7, at Covent Garden.

The band of the Royal Artillery, under the direction of Cavaliere L. Zaverthal, played a selection of music during the banquet at Windsor Castle on June 25. After the banquet, the scholars and students of the Royal College of Music, conducted by Professors Henry Holmes and C. Villiers Stanford, performed in the Waterloo Chamber the following programme, Her Majesty being present:—Beethoven's *Coriolanus* overture; M.S. songs by Charles Wood Morley (sung by Miss Anna Russell); violin solo, Schumann's "Abendlied" (played by Mr. Jasper Sutcliffe); Bennett's overture to *Parisina*; pianoforte soli by Chopin and J. F. Barnett (Mr. Marmaduke Barton); aria, Gounod (Mr. Daniel Price), and Mendelssohn's *Ruy Blas* overture.

At the moment of going to press, we receive with much regret the news of the death of Dr. Filippo Filippi, the leading musical critic of Italy, who died at Milan, June 25, and was buried at the Cimiterio Monumentale on Monday last.

A Limited Company has been formed for the purpose of building a large concert-room on the site of the Portland Bazaar. It will seat 2,000 persons, and the galleries will accommodate 1,500 more, while the orchestra will hold 700 performers. Lord Folkestone, Mr. Cowen, and Mr. Sutherland Edwards are amongst the directors.

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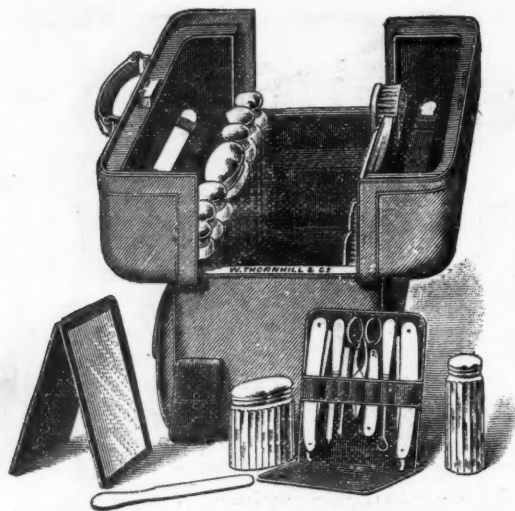
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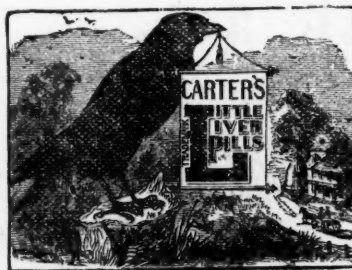
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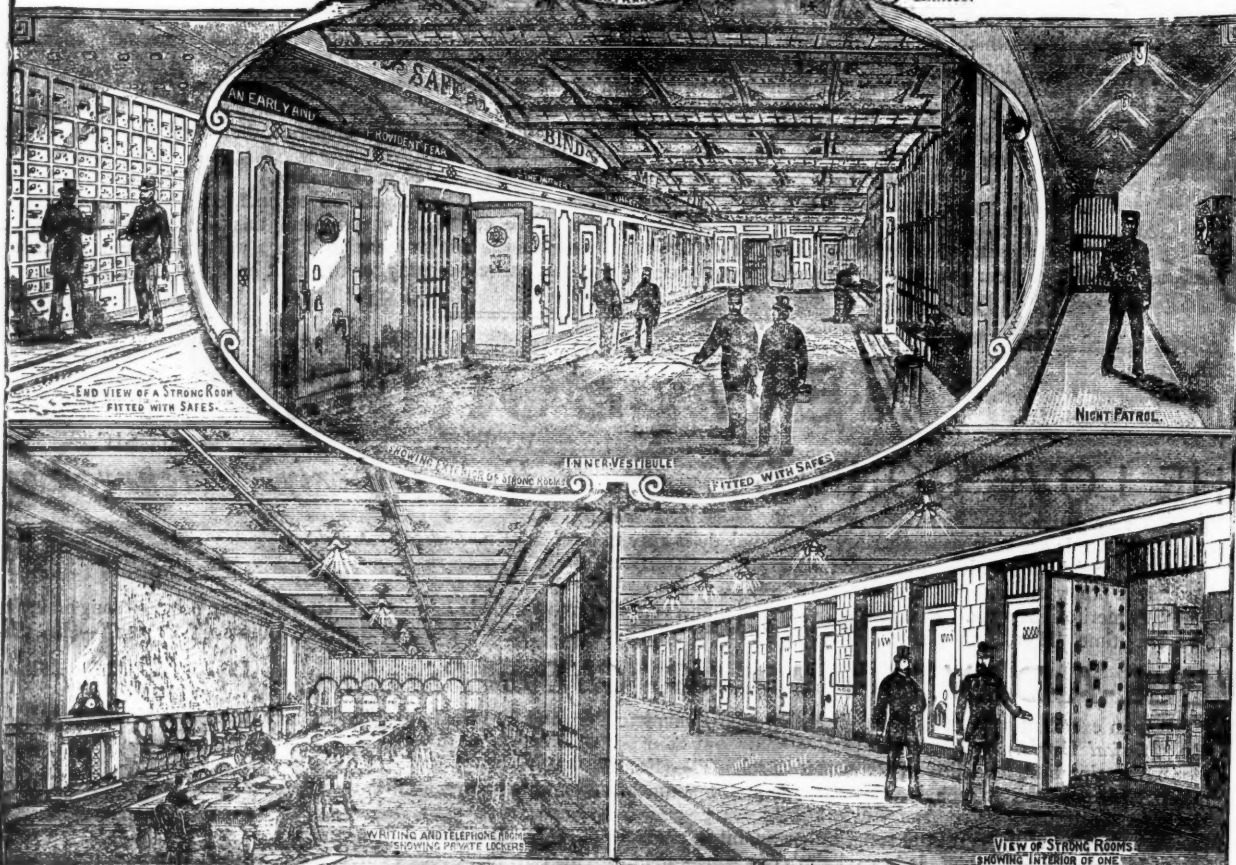
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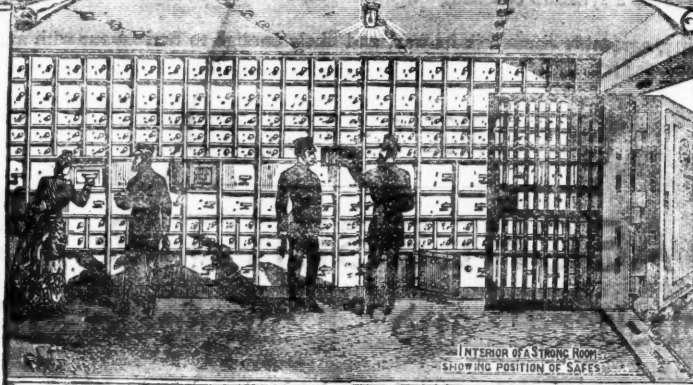
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37.
SUPPLEMENT TO "THE MUSICAL WORLD," JULY 2, 1887.



Dr. BRIDGE.